

Three Rivers Arts Festival/Carnegie Institute NEA Visual Arts Program

The Three Rivers Arts Festival requests consideration of a Special Projects Grant of \$15,000 to carry out the planning phase for a public art project to be undertaken during 1996. The structure of the planning process calls for a Planning Session that will be convened by the Festival in November 1994 to develop the design of the Project. The participants will include the artists who have agreed to participate in the Project, as well as representatives of the institutional collaborators, the community groups, and others on the local and national scene who are concerned about the issues and the need to develop the process. The planning session is seen as the forum for an open discussion of the philosophical underpinnings of the Project, as well as an opportunity to address salient issues and to set the direction for the work in Pittsburgh over the next two years.

The Project, created by independent curator Mary Jane Jacob, calls for ten artists to be in residence during the summer of 1996.

Community is a collaborative process working within a community as part of a team of citizens and professionals from varied disciplines applying their creative skills to respond to the needs of a community. Community is defined as individuals who share concerns, values, and/or a sense of place.

Design is a plan or a team to design strategies to address the needs of the community and develop a vision of what the future implementation that draws on the activism and creativity of all of the participants.

Public Art is a work of art for display which reflects, documents, measures or is in some way informed by the process.

The Three Rivers Arts Festival now in its 35th year is an 17-day event that each June brings approximately 600,000 persons in various public spaces in the downtown area. In contrast to its parent organization, The Carnegie Museum of Art, the Festival draws audiences that do not normally seek out arts programming. The mix of traditional and culturally diverse popular and fine arts programming attracts a broad demographic cross-section of the regional population. In 1996, the Carnegie Institute, of which the Museum is a part, will have its hundredth anniversary. The art museum will celebrate the centennial with two installments of its renowned Carnegie International: a survey of contemporary art (November 1995) and an historical review of its past shows in this series (November 1996). The 1996 Public Art Project, culminating in the summer between these two events, examines the Festival's contribution to the Centennial Celebration. The 1996 Public Art Project will examine an examination of the Festival's mission of inclusiveness and open access in relation to the museum's mission of preservation, exhibition, research and education.

Surveillance is an examination will be undertaken and led by artists. The task is to examine institutional structures as a forum where artist and audience—apparent strangers to one another—meet. The role of the artist is usually that of the outsider, the producer of works that may appear to have no context or less that conferred by the cultural institution. In contrast, the planning process for the 1996 Public Art Project, allows the artists to work within the context of a community to build upon and expand a framework for creative thinking and to apply that thinking to issues of concern to that community.

In the 1970's the Design Arts Program of the National Endowment for the Arts brought artists and architects together to address concerns relating to the quality of the environment where people lived and worked. There was a clear recognition of the fact that artists see the world in a unique way. In the 1990's we are facing critical issues that will determine the health of our cities and the future of our world. We must now look to a new collective paradigm by which artists and other professionals working with the community can jointly develop social designs that address these problems. At the same time, our cultural institutions seem less connected to our society and its concerns. In the last decade, as a result of postmodern thought, there have been a large number of artists' projects addressing institutional critique, yet these artists and their work remain at the margins of social and cultural movements. This project will ask the artists to bring their unique social perceptions to address issues critical to their survival. In formulating solutions, the artists will work with scientists, social activists, teachers, students, and others who wish to join the effort. This art is not an isolated and distinct discipline. In fact, they may discover that art becomes a way of looking and acting in response to the need to build community. The development of a catalyst and problem-solving device at the community level will allow us to face some of our most serious issues on a global scale.

The artists' projects (see attached list) are important, not only because they test the boundaries of the contemporary framework of art but because they are presenting new models for the work of the artist in the postmodern world. As artists, they function as institutional planners, social organizers, mediators, and community advocates. They view their work within the broader framework of social systems, trying to establish connections between society and art.

The Collaborators: The Festival has identified two institutional collaborators to participate in the 1992 Festival. A key resource will be the branch Carnegie Libraries in the region. Since the time of Andrew Carnegie, the library in each neighborhood has adopted the identity of those whose activities and energy go into building its life. The Carnegie Libraries, while a separate institution, share a governance structure with the Carnegie Institute and, therefore, with the Festival and bring another component to the regional examination. In addition, the Department of Art at Carnegie Mellon University has agreed to participate in the project. The Art Department, at both the graduate and undergraduate levels, requires the art students to participate in an "Art In Context" program which takes students around the community to discover alternate contexts in which to make art. As part of this program, other cultural and noncultural institutions in the City will be invited to participate in the project with the artists. Joining the artists and the institutional collaborators will be community-based organizations who are addressing issues of concern to their constituencies. These groups may be community development organizations, neighborhood groups, issue-oriented advocacy groups, or other organizations. These groups will be identified through a broad based recruiting effort coordinated by the collaborating organizations.

History: The Three Rivers Arts Festival has been organizing exhibitions of public art since its inception in 1966. However, after an in-depth long-range planning process in 1987-88, the Festival determined that public art should be an annual part of its exhibition program and that the focus should be on permanent, semi-permanent, outdoor sculpture under the title, Sculpture at the Point. Since 1989, Sculpture at the Point has continued as an annual part of the event. Sculpture at the Point was restarted after the 1992 Festival, and a new phase of planning was designed to determine if the project continued to reflect the most current thinking in the field of public art. It was determined that an expansion of public art which reflected and was based in communities would be essential to the evolution of the program. At that time, Jeanne Pearlman, Executive Director of the Festival, contacted Mary Jane Jacob and began conversations about continuing the process which originated

- with Places with a Past, 1991, in Charleston and evolved in Culture in Action, 1992/93 in Chicago. In light of the centennial of the Carnegie Institute, 1996 seemed to offer a perfect opportunity to explore issues relating to the role of institutions in the evolution of public art. Ms. Jacob has made several visits to Pittsburgh meeting with representatives of Carnegie Mellon University and the Carnegie Libraries of Pittsburgh. In addition, contacts have been made with a variety of groups in the community to explore possible interest in participating in the 1996 Project.

Planning Phase—October 1994–June 1995: This phase will focus on the development of a research design that will then be used to create a model for the individual teams to follow in developing the project. It is during this period that the November Planning meeting to construct the design of the Project will be held. The planning phase will also include the following:

- Identify key areas as potential participants
- Meet with the Pittsburgh artist community to identify issues and define roles for Pittsburgh artists on the teams.
- Identify community groups with clearly defined issues to be addressed
- Develop functional partnerships and define routes of cooperation
- Develop a one-day Planning Session of artists, collaborating community groups and advisors from various fields
- Review and report results

Issues that will be explored are:

- What are the challenges for cultural programming in the 21st century?
- What are the community needs and what kinds of cultural institution can best respond?
- What is the relationship between audiences and cultural programming in the next century and who will participate in the creation of that relationship?
- What relationship does public art have to issues of art and the public in the 21st century?
- How can we develop meaningful aesthetic means to further the relationship between art and community?
- How can art become a part of everyday experience outside museum walls and contribute to communities?
- How can partnerships be forged between cultural institutions, artists, and audiences to carry this out?

Outcomes: By March 1, 1995, the structure of the project will have been determined based on the outcome of the planning session and additional research which may be carried out by the participants. The art artists and community groups will be selected and announced at this time. It is important to note that the completion of the second phase of planning will not yield definitive outcomes in terms of how the final phase of the project will unfold. From this point, community meetings will be held determining the ways in which the artist and her/his partners will begin to actually determine the nature and structure of the collaborations. Issues relating to the role of each individual branch library, the number and nature of participants, strategies for affecting social change, and the particular issues of each community being addressed will be determined individually within each group. The design of the project will be almost secondary to the community development of which they are an integral part.

Implementation:

Phase 1: March 1994-April 1995

- 1. * Collaborate with work on strategic plans with communities.
- 2. * Establish connections with national architecture/urban design representatives as well as community groups from local and national cultural institutions and other sectors of the community.

Phase 2: May-June 1995

- 1. * Plans developed by community groups are implemented.
- 2. * Artwork by artists is organized and shown at a variety of sites possibly including but not limited to the branch libraries.

Phase 3: Summer 1995

- 1. * Collaborate with communities, determine their timeline for the future and artists' involvement, if any.
- 2. * Present project with institutional and community collaborators.
- 3. * Presenters can build off this experience for Three Rivers Arts Festival and others.

The *Three Rivers Arts Festival 1996 Public Art Project* has the potential to be the initial step in the redefining of how cultural institutions will address issues of audience accessibility and community relations going forward. It will also shape the future contemporary art programming of the Festival and the nature of the Festival to its parent organization as well as to public art in Pittsburgh. Moreover, the primary goals of the *Three Rivers Arts Festival 1996 Public Art Project* are:

1. To show how the artist can build communities by working outside of the world of aesthetics and beyond of the museum.
2. To demonstrate innovative ways to build new audiences for art outside the "art community," not simply as a strategy to build museum attendance but to contribute to the health of our society.
3. To offer a model for a cultural "ecology" in which the arts have a place in everyday life.

Adrian, William, Ltd.

Comedy Art Union, Davis California

Wendy, David

Green, Michael, 1015 Ave, New York

Deutsche Grammophon, Paris and Coco Fusco, Los Angeles

Helen and Norman Harrison, San Diego

William, Harry, New York

John, David, New York

David, William, New York

William, David, New York

David, William, New York

William, David, New York

David, William, New York



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AN ACTIVITY OF THE CARNEGIE
MUSEUM OF ART

February 24, 1995

Mr. Kyong Park
Storefront for Art and Architecture
97 Kenmare Street
New York, NY 10012

Dear Mr. Park:

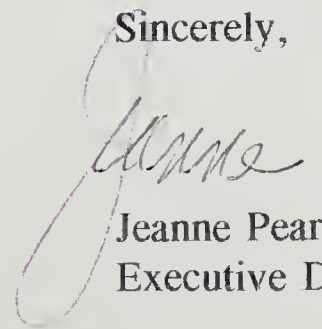
I was sorry you were unable to join us in January for the Working Group meeting of the Three Rivers Arts Festival. However, I would like to bring you to Pittsburgh and provide an overview of the January weekend as well as an overview of the Festival's 1996 Art and Community project with Mary Jane Jacob.

I have enclosed a schedule sheet and I would ask that you identify those dates (first and second choice) when you might be available to come to Pittsburgh for a 3-day visit in the next few months. The Festival will pay you a \$750 honorarium as well as pay for all travel and housing expenses. At that time, we will have the opportunity for some in-depth exploration of the City. We would like to receive preliminary proposals by June 1 so that we can determine which projects we can commit to fund and bring to realization by July 1996.

Please return the schedule as soon as possible so that we may begin our planning activities. Also please feel free to call me or Mary Jane Jacob if you have any questions or wish to talk about any project concepts you would like to develop for a work in Pittsburgh.

Please accept my thanks for your willingness to participate in the discussion of the project and for your interest in the Festival's 1996 program. I will continue to keep you up to date on our progress.

Sincerely,


Jeanne Pearlman
Executive Director

Artist Name: _____

Please circle the dates that would work for your 3-day visit to Pittsburgh to begin to identify partnerships for the 1996 Project. Also, please indicate which is your first and second choice.

8 or 9 artists.

my first week
may 4-6-7
- Mrs Carlson.
- you me

- Conrad Atkinson
- Fred Hudson
L.H. H.

MARCH 1995						
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MAY 1995						
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